

DELUS SOCIETY

NEWSLETTER

NEWSLETTER

of the

DELIUS SOCIETY

President: Eric Fenby, O.B.E.

Hon. Secretary: Miss Estelle Palmley.

Hon. Treasurer: G.H. Parfitt.

Editor: John White.

No. 30.

Spring, 1971.

Contents

Forthcoming Events

Editorial

The American Premiere of 'Koanaga'

Supplement to the Discography

Stuart Upton.

FORTHCOMING EVENTS

Sunday, 9th May, 1971.

7.30 p.m. Royal Liverpool Philharmonic Society, at the Philharmonic Hall. Song recital by Joan Sutherland accompanied by Richard Bonynge, which includes Heimkehr and Abendstimmung; also two songs by Grieg.

Seats: £1.75; £1.50; £1.25; £1.00; 75p.

Saturday, 15th May, 1971.

Annual General Meeting at the British Institute of Recorded Sound, followed by a talk by Malcolm Walker on Sir John Barbirolli. In the evening, there will be the Annual Society Dinner at Kettners.

EDITORIAL

Recent Newsletters have devoted a great deal of space to 'Fennimore and Gerda'; this issue is devoted, in the main, to 'Koanga', an opera which has suffered comparable neglect. I have always found it rather surprising that this opera was so completely ignored in the United States, but from the newspaper articles sent in by our American members, it seems clear that the Opera Society of Washington made handsome amends in the performances given at the end of last year. I am reproducing practically the whole of the texts of these articles in this issue and the next, and I should like to thank all those members who have written either to me or to the Secretary about the production. Some of the comments made by the critics require investigation and I hope to go into these questions in the next issue. Meanwhile, the articles themselves constitute a fascinating series of impressions and we must be grateful for the considerable amount of space given by the press to this unfamiliar work.

* * * * *

Mr. Coveney, of Angel Records, U.S.A. (who supplied a set of Photo-copies of the press cuttings included here) also wrote to me in connection with the Editorial in Newsletter No. 28 (page 4). He informs me that when Leonard Bernstein took over the New York Philharmonic for the ailing Bruno Walter, on November 14th, 1943, 'Paris' was not on the programme. It appears, therefore, that if it had been Walters' intention to include 'Paris', Bernstein must have removed it from the programme and it does not come as a surprise to learn that he has never conducted a Delius work with this orchestra. Mr. Coveney also writes:

".....on October 22nd, 23rd and 24th, the (Chicago Symphony) Orchestra performed 'Brigg Fair' under Henry Mazer, the Chicago's Associate Conductor. Of special interest to Delians, and to English Delians in particular, is the fact that the program was originally to have been conducted by Sir John Barbirolli.

"Last season, 'Paris' was scheduled by the Boston Symphony Orchestra under Gunther Schuller, but inexplicably cancelled. Mr. Schuller had previously expressed his admiration for the composer in an interview which I read (I believe it was in the New York Times). In addition to his status as an avant garde composer and conductor, Mr. Schuller, as perhaps you know, is in charge of the composition department of the New England Conservatory of Music."

* * * * *

All queries, correspondence and contributions in connection with the Newsletter should be sent to the Editor at the following address:
19 Maple Avenue, Maidstone, Kent.

OPERA SOCIETY OF WASHINGTON

FOURTEENTH SEASON

AMERICAN PREMIERE

K O A N G A

by

Frederick Delius

December 18, 20, 21, 1970.

Libretto by C. F. KEARY - revised by Sir Thomas Beecham.

Opera in three acts, in English with Prologue and Epilogue.

THE CAST

(in order of appearance)

UNCLE JOE, conjureman	Edward Pierson*	Isaiah Lurry**
PALMYRA, a mulatto, half-sister to Clotilda	Claudia Lindsey	
SIMON PEREZ, Don Jose's overseer	William McDonald	
DON JOSE MARTINEZ, a planter	Will Roy	
KOANGA, an African prince and voodoo priest - Eugene Holmes*	Edward Pierson**	
CLOTILDA, wife to Don Jose	Joyce Gerber	
RANGWAN, a voodoo high priest	Edward Pierson*	Michael Malovic**

* December 18, 20.

** December 21.

Conductor and Chorus Master	Paul Callaway
Director	Frank Corsaro
Scenery and Film Designer	Ronald Chase
Lighting Designer	Nananne Porcher
Costume Designer	Joseph Bella

THE OPERA SOCIETY ORCHESTRA AND CHORUS

The main action takes place in the early 1800's on a plantation on the Mississippi River in Louisiana. The Prologue and Epilogue take place a century later.

Prologue

Act I: the slave block on the plantation

Act II: the verandah of the plantation

INTERMISSION

Act III:

Scene 1: in a nearby dense forest

Scene 2: a chapel on the plantation

Scene 3: the slave block

Epilogue.

The Evening Star, Washington. 19th December, 1970.

SUCCESS WITH A THIN OPERA

By Irving Lowens
(Star Staff Writer)

The Opera Society of Washington opened its 14th season last night in the Lisner Auditorium with the American premiere of Frederick Delius' 75 year old 'Koanga'.

Although the piece seems to have received only two fully professional earlier productions, one in Elbersfeld way back in 1904 (its world premiere) and another in Covent Garden under Sir Thomas Beecham in 1935, its revival here aroused not only nationwide but international interest.

'Koanga' should be nothing if not fashionable these days, with its fairy-tale plot dealing with a noble black prince, snatched from his native Africa who refuses to be enslaved, and his tragic love for a beautiful New Orleans mulatto.

The Opera Society production utilized a predominantly black cast and the sort of stage techniques that made last season's 'Turn of the Screw' so successful - slide-projected sets, much use of scrim, manipulation of light for atmosphere, an absolute minimum of stage props.

For 'Koanga', the director was the imaginative and somewhat controversial Frank Corsaro, whose New York City Opera Company productions have been praised and damned with equal vigor. For his Washington bow, he used a considerable amount of restraint and succeeded, I thought, in improving what is at best a rather unconvincing opera.

The general principal upon which Corsaro seems to have worked was to move his actors and actresses around on stage as little as possible, and to develop emotional tension by changing the sets and lighting. This surely is a very sensible procedure in an opera which can tickle the risibilities if the paper-thin characters are overdrawn.

Sir Thomas, Delius' stoutest champion, was not overly enthusiastic about 'Koanga' even though he did introduce it to England. He demurred somewhat when a British critic said the opera's pale exoticism reminded him of nothing so much as 'Chu Chin Chow' but he did concede that if insensitively mounted, 'Koanga' could sound like the pseudo-Oriental musical which fractured the English for years on end.

All things considered, I must say that the Opera Society production did very well by Delius, and I think that Sir Thomas himself would have been impressed by its dignity and imagination, if he could have accustomed himself to the sound of the orchestra, which too frequently lacked either poetry or precision.

"Ronald Chase did very well indeed with his films of atmospheric Louisiana plantations, gardens and bayou country - the main action takes place early in the 1800's on a Mississippi River plantation - and Nananne Porcher's rather murky lighting was highly effective.

The major flaw in the show was the diction, which was almost uniformly bad. Although all the singers were American, and the libretto is in English (of a sort), no more than 25 per cent of the opera was comprehensible from where I sat, and I don't think my seat was one of the worst in the house.

There were some honorable exceptions - and there was some exceptionally fine singing by two black singers whose names you should be hearing more often in the future.

Baritone Eugene Holmes sang the title-role with great strength and beauty, while at the same time demonstrating that the text could be projected with clarity. There is an exotic quality to his voice - he uses it in much the same way as Teresa Stich-Randall - that I thought was especially effective in the part of Koanga.

If you go to 'Koanga' Monday, by the way, you will find the part sung by Edward Pierson, who had only a bit part last night.

As the mulatto Palmyra, black soprano Claudia Lindsey took the night's top singing honors. William McDonald was out of his depth historionically and vocally as the evil Simon Legree - pardon me, Simon Perez. Will Roy demonstrated a sonorous bass-baritone as the planter Don Jose Martinez. Joyce Gerber's Clotilda was adequate.

The score? Very strange. Not really top-drawer Delius anywhere but enough of his curiously affecting characteristic harmonies combined (especially in the first two acts) with quite uncharacteristically naive melodic lines and instrumental touches to make for a fascinating evening."

* * * * *

The Washington Post. 19th December, 1970.

'KOANGA': SLAVE OPERA
By Paul Hume

Koanga is black and 'Koanga' is beautiful.

Frederick Delius, as a memorable composer of opera having dramatic force and ravishingly beautiful music, triumphed last night in the Opera Society's production of 'Koanga'. Lisner Auditorium's stage never seemed lovelier than when illuminated by exquisite projections made from films taken by Ronald Chase, with lighting by Nananne Porcher and costumes by Joseph Bella.

Much of the opera was seen through single and double scrims that gave its tragic story, told in flashback narration, the feeling of

unreality that yet rang all too true. It is a story of love between Koanga, an African prince and voodoo priest, and Palmyra, a slave girl whose white father was also father of the mistress of the plantation where the action takes place.

For his films, Chase went south to photograph antebellum plantations, fields of sugar cane, orange groves, and quiet backwaters of the region. Against these the music of Delius, who lived in Florida and listened to the songs of its Negroes for several impressionable years in his 20's, soared or breathed a hushed perfume no other composer ever achieved.

The question that haunts anyone seeing this 'Koanga' must be: "Why has it taken so long for this music, this opera to be given for popular enjoyment?". There can be no question of the impact of the work on last night's audience. There was quiet during the unique pages of Delius' instrumental interludes, where the oboe sings with a song to be heard nowhere else, the trumpet takes on a new tone, and muted strings murmur susurrantly. To the unfounded charge that Delius' operas are "not dramatic", nearly every moment between prologue and epilogue belies the comment.

If there is a dominant influence in the music, it is strangely that of Wagner, whom Delius never echoed in his purely orchestral scores. But the Wagner of "Götterdämmerung" is there at times, the chords of "Tristan" not far distant. Yet not a note of the music could deceive anyone, for it is purest Delius, in choral as well as instrumental passages.

The vocal writing is always effective and built on long lines in the most romantic manner. But to the baritone in the title role Delius was cruel. He asks for a heroic baritone with a voice of massive metal, capable of remaining for substantial times in the upper fifth of the voice, rising even to (A natural) at one point. Neither Wagner nor Verdi ever asked any baritone those things Delius demands of his voodoo priest. In this menacing role, Eugene Holmes showed just such a voice, encased in a physique of impressive appearance and manner. His entrance, his finale to act one, as played last night, his voodoo incantation, and his final scene were all intensely effective.

Now and then his controls slipped a bit and let a tone come out raw or unfocused, but he is a figure of superb dramatic power.

To match him, and also to elicit from him some lovely quiet singing in a duet of radiant texture, Claudia Lindsey's Palmyra is a jewel. Her voice is the texture of deep red velvet, and she can play with it to make high, quiet notes come out shimmering. There is a quintet at the end of act one that is indescribable in beauty, and each singer made his part in it memorable. Then, as if to show his virtuoso versatility, Delius follows it with the dance "La Calinda", often heard as an instrumental excerpt. But in its full form it adds solo soprano and off-stage chorus with brilliant effect. In this, Miss Lindsey was particularly captivating both in song and movement. It is the conductor who must make every performance of Delius live, whatever its form. From the orchestra he must cajole, wheedle playing of supplest phrasing and tons of unfailing luster. Paul Callaway took on the assignment of giving 'Koanga' its first performances in this country, or anywhere

else since Sir Thomas Beecham did it in London in 1935, and drew from his orchestra its finest in every response.

He was a model of plasticity in shaping the beauty of the whole in dances, solo, duo and larger ensemble scenes, while he gave each singer the support and direction most needed.

The chorus carries an unusually large responsibility in 'Koanga' heard only from offstage, as they depict the slaves getting up for work, or in lament or joy. Except for moments of excessive amplification in the last act, the chorus sounded excellent in the elusive intonation and balance.

Ably supporting Holmes and Lindsey was the pathetic figure of Joyce Gerber's Clotilda, and Will Roy as her husband, Don Jose. William McDonald was a convincing Simon Perez, the overseer.

Solving every problem, and capitalizing on the urgency of the opera, particularly telling in its suggestion of today's insistent voices raised on behalf of racial pride and the beauty of black, Frank Corsaro staged 'Koanga' with unerring imagination for the ultimate in the dramatic effect.

The whole thing was a huge success for the Opera Society. Its repetitions on Sunday afternoon and Monday night should not be missed.

* * * * *

The New York Times, December 20th, 1970.

OPERA: NEGLECTED "KOANGA" OF FREDERICK DELIUS

WORK, WRITTEN IN 1897
DEALS WITH NEGRO

CORSARO USES SLIDES
FOR CAPITAL STAGING

Any nomination for the most unplayed opera of the last hundred years would have to include "Koanga" by the British composer Frederick Delius. It was composed in 1897, had a few performances, and promptly submerged. Even the efforts of Sir Thomas Beecham could not keep it alive.

It has remained for the Opera Society of Washington to revive the work, which it did last night at the Lisner Auditorium. To the best of anybody's knowledge, it was the first staged performance in the United States of any Delius opera.

As it turned out, "Koanga" had several things going for it. Its libretto deals with slavery, racism and revolt. It probably is the first opera to deal with the Negro; nor has it had many successors. The subject matter of "Koanga" has, of course, peculiar relevance today. Another thing going for it was its rhapsodic music. And there was the unusual production by Frank Corsaro.

Delius, who lived in Florida for a while, had ample opportunity to learn something about the situation of the black man. He took the idea of his libretto from a novel by G.W. Cable. The action concerns a slave

who is goaded into rebellion, casts a voodoo spell over the plantation and finally kills the overseer who lusts after his beloved. He is captured, flayed to death, and his wife kills herself. For its day, this was strong stuff.

Musically the opera illustrates Delius's fantasy-like manner of composition. "Koanga" sounds like a long rhapsody, full of the composer's slippery, voluptuous chromaticisms. Wagner plays a part, and that is strange for Delius was very successful in avoiding Wagner in his orchestral music. The ensemble at the end of Act I recalls the "Meistersinger" Quintet, and sequences toward the end of the opera suggest "Gotterdamerung". There are also sections that look forward to Debussy's "Pelleas et Melisande." A good deal of the vocal line in "Koanga" is declamatory, with the orchestra carrying the melodic burden.

But there are set pieces too, some of them, including the choruses, are gorgeous. Delius also worked Negro and Creole melodies into the score, and these can especially be heard in the "Calinda" dances (the only relatively well-known part of the opera). "Koanga" does have some dull spots, but there also are moments of melodic inspiration, and the orchestral sequence leading to the epilogue is Delius at his poetic and heartbreaking best. If "Koanga" is a flawed opera, it is an interesting and frequently beautiful one. The Opera Society of Washington can be proud of its accomplishment.

It appears that the director, Frank Corsaro, is a Delius admirer, and he approached "Koanga" with special love. Most of the staging is accomplished with projections. Mr. Corsaro sent a photographer to Louisiana, and has used many slides with startling effect. Using a front scrim, with slides coalescing to fill the entire stage, the director and his lighting designer, Nananne Porcher, have achieved brilliant results.

The imaginative use of projections through the scrim gave an extraordinary illusion of depth. This was by far the most brilliant use of projections ever seen on the American operatic stage. With the scrim up, the staging was more routine. There still remain technical problems to be solved. But this production points the way to an opera of the future that will make orthodox staging obsolete.

The cast last night was superb. Black singers of course took leading roles, and the two most important were Eugene Holmes as Koanga and Claudia Lindsey as Palmyra. Mr. Holmes did not have an easy role. The voice part, for baritone, lies very high, and the action calls for an intense and athletic-looking actor. In all respects Mr. Holmes was superb. He had the bearing, the dignity, the body and a voice of commanding depth.

and timbre. Miss Lindsey was a perfect foil, a sweet-voiced soprano who blended beautifully with the baritone.

In other leading roles were William McDonald as Simon Perez, Will Roy as Don Jose Martinez and Joyce Gerber as Clotilda. All were professionals in the best sense of the word. Paul Callaway conducted, with real flair for the color and pliancy of the score (though his orchestra is not of top caliber, and there were out-of-tune patches in the strings).

At the end, "Koanga" received an ovation. The audience loved what it had heard, and the tribute was as much for the music as for the participants. The Opera Society of Washington may have stumbled into treasure. Delius composed six operas; and "A Village Romeo and Juliet," is even a better work than "Koanga". Dare we Delius lovers hope?

HAROLD C. SCHONBERG

* * * * *

The Washington Post, December 20th 1970

DELIUS: WHAT ALL THE SHOUTING IS ABOUT

Performances of one of the major works of Frederick Delius should be the spark that lights a whole new fire of interest in his unique music.

You can read and hear all kinds of opinions about the music of this remarkable man, but there are certain works from his pen that have consistently drawn wild enthusiasm from audiences.

Among his larger orchestral poems, "Appalachia" and "Paris" are notable for the lambent sounds that emerge from the Delius orchestra. No other man used either solo oboe or trumpet as Delius does in these, while the choral finale of the former introduces a novel sound in choral literature.

Both works are tone poems of the mold and quality of those by Richard Strauss but having their own highly individual textures and progressions. In the realm of concertos, the one for violin is a gem of such radiance, for all its iconoclasm, that its continued absence from our platforms is shocking. It takes a poetic interpreter with the violin as much as with the baton.

But that is no reason why we should not hear it for decades on end. Any man who plays the "Chausson Poeme" with sensitive passion should find the Delius very much in his alley. The cello concerto, in the hands of Jacqueline DuPre is a work as such exquisite sounds and designs that its failure to visit us is as glaring a neglect as that of its violin counterpart. The piano concerto, on the other hand, is too weak to survive the

public ordeal.

One of the grandest Delius achievements is his large score for chorus and orchestra, "A Mass of Life." Heard at All Souls Unitarian Church several years ago, it still needs a presentation on the scale of the Choral Arts Society or the Cathedral Choral Society.

One of the quick and easy remarks made most often about Delius is that it is his shorter orchestral pieces that display him at his finest. While this is disproven by the two concertos for strings, the tone poem and the "Mass of Life," it is perfectly true that there is a body of these brief pieces that simmer in a light shed by no other composer.

These are the works from which conductors usually choose to make their occasional gestures toward one of the striking figures of early 20th Century music. Whether you listen to the bucolic joys of "Brigg Fair," the gentle sounds of nature in "The First Cuckoo of Spring," or the tender longing of "The Walk to the Paradise Garden," you hear the Delian orchestra suffused with colors as unlike those of his French contemporary Debussy as they are from those of his countryman Ralph Vaughan Williams.

"The Walk to the Paradise Garden" is an interlude from a larger work of Delius, his finest opera, "A Village Romeo and Juliet." Of his five operas, this was the one Beecham claimed was the greatest, and which he recorded complete.

It is an uncanny mingling of the modern version of a moving tragedy by (Gottfried Keller) with music that underscores every emotion of the modern version of the familiar lovers' problems. If staged with imagination and played and sung with special awareness, it would be a remarkable representation of today's younger generation and its feelings of separation from society's establishment.

The fact that the world has had little opportunity to judge Delius operas from staged performances can hardly be counted as any sign of the composer's weakness. After all, it has been hardly more than one year since the world finally had its first chance of assessing "The Trojans," by Berlioz, an opera that was 100 years old before Covent Garden gave it the first full account in the original language.

There are signs that the larger works of Delius may begin to move into wider public attention before long. Two years ago the Cincinnati College Conservatory of Music was giving a long look at "A Village Romeo and Juliet" and backed away chiefly for financial reasons.

Costs were again the reason for the recent shelving of plans to produce that opera in Honolulu with Frank Corsaro, the director for the Opera Society's production of "Koanga" in charge of staging there, and Robert LaMarchina as conductor. Now that Paul Callaway, who has already conducted "Sea Drift" with the Cathedral Choral Society, has gotten immersed in the

wave of Delius opera, he might well proceed, with the Lake George Opera of which he is music director, or again at the cathedral, to take on the "Romeo and Juliet," or "The Mass of Life."

When Ferdinand Kuhn covered the famous Delius Festival in London in 1929 for The New York Times, he wrote, "For Delius himself, it must be a bewildering sensation when hundreds in the orchestra seats stand and cheer at the close of each concert. Hundreds more lean from the gallery and applaud with the emotion of Italian audiences acclaiming a prima donna." That kind of enthusiasm is not the kind that easily dissipates. We ought to hear the music that caused it.

PAUL HUME

* * * * *

The Washington Daily News, December 21st 1970

THANK YOU, VIRGIL!

What a splendid Christmas present American composer Virgil Thomson gave the Washington Opera Society when he refused to give the necessary approval for its proposed production of his opera, "Four Saints in Three Acts."

If he hadn't said no, the Opera Society would not have come up with Frederick Delius' "Koanga" and thereby made musical history.

"Four Saints. . ." would undoubtedly have been interesting and possibly entertaining, but by giving the American premiere of "Koanga" - and such a splendid one both in performance and production - the Opera Society has again achieved the praise and prestige it gained with the world premiere of Ginastera's "Bomarzo" on May 19, 1967.

Not that "Koanga" (the final performance is tonight at 7.30 at Lisner Auditorium) is in a class with "Bomarzo!" The latter is a unified creative accomplishment.

"Koanga," on the other hand, got its major strength from the director Frank Cosaro's contemporary staging - photographic projections on front and rear scrims to develop just the sort of atmosphere "Koanga" needs to give it some life.

The exceptionally fine film in color and black and white was the work of scenery designer Ronald Chase who got a strong assist from lighting designer Nananne Porcher.

There were a few boos when Cosaro came on stage opening night to take a bow with the cast but "Koanga" would have been a static bore without this sort of staging.

Musically, Delius' lyricism was handsomely sustained by conductor Paul Callaway and the orchestra which was, I think, the largest ever used in *Lisner* by the Opera Society. And Claudia Lindsey scored a real triumph in the role of Palmyra, the mulatto slave on an old New Orleans plantation whose love for Koanga comes to a tragic end.

Eugene Holmes (the role will be sung by Edward Pierson tonight) was powerful both vocally and in presence as Koanga, and there were reasonably good assists from William McDonald, Will Roy and Joyce Gerber in the other principal roles. The Opera Society Chorus sounded fine, and Joseph Bella's costumes were outstanding.

MILTON BERLINER

* * * * *

Chicago Tribune, December 21st 1970

A TIMELY BUT NEGLECTED OPERA

Frederick Delius' almost forgotten "Negro" opera, "Koanga," is a sort of "Tristan and Isolde" in blackface, born of a pre-Civil War American plantation novel, the British composer's personal experience in the South and the European musical milieu at the turn of the 20th century. For the American premiere - and first performance of the work since Sir Thomas Beecham's 1935 revival in England - a further incongruity was added - multiplane projected settings by a most gifted designer and photographer, Ronald Chase.

The production introduced last Friday, was performed by the Opera Society of Washington in George Washington University's Lisner Auditorium. If for no other reason than the neglected abilities of its composer and the timeliness of its civil rights subject, it deserves a place in the operatic annals of America. Producers who are willing to spend the time and energy necessary to bring deserving works back to life are as important to music as those willing to gamble on entirely new works.

But "Koanga" should be heard and seen for itself as well as its history. The lavender-scented strains of Delius' orchestration - revised by Sir Thomas Beecham - fit the aristocratic South of George Washington Cable's "The Grandissimes" as tho matched by an unexpectedly subtle hand. Tonal shades and colors may change less subtly, it is true. "Koanga" is more Gauguin than Sisley. Banjo pizzicato and Wagnerian modulations are strange companions, even viewed from the musical distances which separate us far from the gay nineties.

Like the novelist whose work provided him with the plot, Delius and his librettist, C.F. Kearly, were struggling with the facts of slave life. The heroine, Palmyra, is a mulatto whose white streak interferes with her marriage to another slave, Koanga is an African prince and voodoo priest

newly brought to bondage. His independent spirit rekindles the flames of racial pride in the girl. Her beauty causes him to accept his enslavement. An overseer, appropriately named Simon, kidnaps the girl on their wedding day. Infuriated, Koanga flees, uttering a voodoo curse. After killing the overseer, he is hunted down and whipped to death, whereupon Palmyra stabs herself. So much for the plot of the first Negro opera.

It is Mr. Chase's visual design which makes all this acceptable and for the most part enjoyable. There is no scenery and only minimal props. Semi-transparent theatrical scrim takes the place of the customary drops and flats. On them, from all sides as well as front and back, are projected a continually changing series of photographs, carefully scaled and balanced to produce the effect of perspective and lighting direction. At times, the stage resembles a tableau vivant of the period. There is minimal on stage movement and the important chorus is placed offstage and heard thru loudspeakers. At other times, one gets the impression of a black and white stereopticon fantasy, lightly tinted with watercolor. And in the final scene, the yellows and whites are as warm as a Turner painting.

This fluid visual surrounding is far more effective than any possible combination of painted sets. Even when motion pictures spoil the rhythm and pace, they keep our minds off of the incongruities presented by the gushied up work songs, voodoo dances, and heldentenor arioso. Both Edward Pierson and Claudia Lindsey, the principal singers, coped remarkably well with their roles. Mr. Pierson looks better than he sings, but the part is murderously high for a supposed baritone. Miss Lindsey sings better than she moves, but that, too, is hardly serious, considering the lack of character development in what remains essentially a fantasy rather than a life experience. Paul Callaway, the conductor and chorus master, extracted the last bit of sunshine and juice from the score of cotton fields and citrus groves.

THOMAS WILLIS

* * * * *

DELIUS DISCOGRAPHY

Supplement (December 1970)

- HMV
SALP 30123 Side 1 Fantasia on Greensleeves (VAUGHAN WILLIAMS) Petite Suite de Concert (4 mvt.) (COLERIDGE TAYLOR)
Bavarian Dance No. 1, Op. 27 (ELGAR)
Menuetto (No. 3 from Gypsy Suite) (EDWARD GERMAN)
Vanity Fair (ANTHONY COLLINS)
Side 2 London Bridge - March (ERIC COATES)
Concert Waltz - Joyousness (HAYDN WOOD)
Bal Masque (PERCY FLETCHER)
Rosamund (from "Where the Rainbow Ends") (ROGER QUILTER)
Punchinello - Miniature Overture (FREDERIC CURZON)
Mock Morris (PERCY GRAINGER)
La Calinda (from "Koanga") (DELIUS arr. Fenby)
Side 1 - items 1 & 2 Side 2 - items 6 & 7
Philharmonia Orchestra conducted by George Weldon
Side 1 - items 3, 4 & 5 Side 2 - items 1, 2, 3, 4 & 5
The Pro Arte Orchestra conducted by George Weldon
(Note: Delius, Vaughan Williams and Grainger items were formerly on COLUMBIA SX 1436/SCX 3466(S) (Listed on page 6 of Discography)
- HMV
HQH 1089 Love's Philosophy } from "3 Shelley Lyrics"
To the Queen of my Heart }
Heddle Nash - tenor & Gerald Moore - piano
(from Columbia SDX 7) (Listed on page 13 of Discography)
- HMC
SLS 796/1-2 Appalachia (Extract from rehearsal with Sir John Barbirolli and Halle Orchestra at Kingsway Hall, July 1970)
(Set of 2 - not available separately) Irmelin - Prelude (from HMV ALP/ASD2305) (Listed on page 4 of discography)
London Symphony Orchestra conducted by Sir John Barbirolli (both contained on LP set "Glorious John")
- HMV ASD2635 Appalachia - Variations on an old Slave Song (Edited and revised Beecham)
The Ambrosian Singers (with Alun Jenkins - baritone)
Halle Orchestra conducted by Sir John Barbirolli
Brigg Fair - An English Rhapsody
Halle Orchestra conducted by Sir John Barbirolli
(Issued in February 1971) (Delius Trust Recordings)
- CBS
61182/3 A Mass of Life (sung in German)
(not available separately) Rosina Raisbeck, Monica Sinclair, Charles Craig, Bruce Boyce London Philharmonic Choir & Royal Phil. Orch., Beecham (formerly on Columbia 33 CX1078/9 & Fontana CFL 1005/6 (Listed on page 5 of Discography)

CBS Side 1 Sea Drift
 61224 Baritone, chorus and orchestra
 Bruce Royce - baritone & BBC Chorus
 RPO, Beecham
 (from Phillips ABL 3086) (Listed on page 8 of Discography)
Side 2 Hassan - Incidental Music:
 Intermezzo; Serenade (violin solo); Short Interlude;
 Unacc. chorus behind scene; The Beggars' Song;
 Entrance of Beauties; Prelude to Act III (female voices
 behind scene); Entrance of Soldiers; The Procession
 of Protracted Death; Serenade repeated (viola solo);
 Closing Scene; The Golden Road to Samarkand
 BBC Chorus, etc., RPO, Beecham
 (from Fontana CFL1020 & Phillips GL5691 (See page 7 of
 Discography})
 (Issued in March 1971)

Decca Piano Concerto in C Minor (DELIUS)
 SXI 6435 (Fantasy for Piano & Orchestra) (DEBUSSY)
 (Am. London Jean-Rodolphe Kara - Pfte.
 CS 6657) London Symphony Orchestra cond. Alexander Gibson

PYE String Quartet (DELIUS)
 GSGC 14130 (String Quartet No. 2) (TIPPETT)
 The Fidelio Quartet.

PYE Dance for Harpsichord
 GSGC 14113 Peter Cooper - Harpsichord
 Contained on LP "Four Centuries of Harpsichord Music")

PYE Walk to the Paradise Garden (A Village Romeo & Juliet)
 GSGC 14137 Halle Orchestra cond. by Sir John Barbirolli
 Contained on LP "Requiem for Sir John")
 (Formerly on CCL 30108 & GGC 4075) (See page 8 of Discography)

ZELLA Side 1 Mastersingers Overture (WAGNER)
 ZEL LP10 Soiree Musicales (ROSSINI arr. BRITTON)
 * (see over) Side 2 Brigg Fair (DELIUS)
 Rosamunde Ballet Music in G (SCHUBERT)
 The Birmingham Philharmonic Orchestra
 conducted by Kenneth Page

OVERSEAS ISSUED (LPs not covered by British Catalogues)

AM. COL. Side 1 Soiree Musicales (ROSSINI arr. BRITTON)
 MS 7319 On Hearing the First Cuckoo in Spring (DELIUS)
 Side 2 Capriccio Burlesco (WALTON)
 Kolo Dance GOTOVAC)
 Concerto Symphonique - Scherzo (LITOLFF)
 Naila Waltz (DELIUS)
 Andre Kostelanetz and his Orchestra.

AM. Claire de Lune (DEBUSSY)
CAPITOL On Hearing the First Cuckoo in Spring (DELIUS)
SP 8659 Two Elegiac Melodies (GRIEG) etc.
Sinfonia of London conducted by Robert Irving
(The Delius and Grieg items originally issued in
England on HMV CLP 1426) (Listed on page 5 of Discography)

AM On Hearing the First Cuckoo in Spring
BUENNA The Graunke Symphony Orchestra
S-4040 (Contained on LP "Impressions in Art and Music")

* Special Note: This LP record (price not more than
30/-) is available to Delius Society members through
one of the orchestra's players, Mr. Ronald Baker,
15, Shirestone Road, Tile Cross, Birmingham, 33.